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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

BEN JONSON AS A LYRIC POET

AND

HIS INFLUENCE ON THE LYRICS OF THE SEVENTEENTH CENTURY

by

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(B.S. in P.A.L., Boston University, 1934)

submitted in partial fulfilment of the

requirements for the degree of

Master of Arts

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Ben Jonson as a Lyric Poet

and

His Influence on the Lyrics of the Seventeenth Century

I

The lyric was first perfected in Greece during the Golden Age (500 B. C.) in the writings of Sappho and Pindar. To the Greeks a lyric was a song accompanied by a musical instrument. Our word "melody" rather than "lyric" best recalls the term the Greeks used, for they called a lyric poet "melopois" and his song "melos".^{1.} With the use of their melic poetry we have to connect the flute and not the lyre.

Originally there were two forms of lyric expression, namely,^{2.} the Dorian hymn and the Aeolian song. The former expressed the emotion of the whole people which breathed through the swelling cadences of the poet. It was grandly communal. The latter expressed the feeling of the individual who interpreted his own emotions to ask the sympathy of the listeners. It was strikingly personal. The joyful, simple song of the Aeolians in Lesbos is the fountain-head of lyric poetry. The iambic was chosen as the meter best suited for natural and spontaneous expression.

The lyric has the function of revealing, in terms of pure art, the secrets of the inner life, its hopes, its fantastic joys, its sorrows, and its delirium. If the original lyric stimulus does not control and sustain the emotion, the lyric either breaks down entirely, or else separates into fragments, each a complete lyric unit

The lyric was first perfected in Greece during the Golden Age (600 B. C.) in the writings of Sappho and Pindar. To the Greeks a lyric was a song accompanied by a musical instrument. Our word "melody" rather than "lyric" best recalls the term the Greeks used, for they called a lyric poet "melopoeia" and his song "melos". With the use of their lyric poetry we have to connect the lyric and not the epic.

Originally there were two forms of lyric expression, namely, the Doric form and the Aeolian form. The former expressed the emotion of the whole people which passed through the swelling and ebb of the poet. It was greatly communal. The latter expressed the feeling of the individual who interpreted his own emotion to and the sympathy of the listeners. It was strikingly personal. The joyful, simple song of the Aeolians in contrast to the formalized of lyric poetry. The lyric was chosen as the meter best suited for natural and spontaneous expression.

The lyric has the function of revealing, in terms of pure art, the secrets of the human life, the hopes, the fantastic joys, the sorrows, and the deliverance. If the original lyric spirit has not control and sustain the emotion, the lyric either breaks down or fails, or else separates into fragments, each a complete lyric unit.

in itself. Jonson's "Song to Celia" is an example of the latter. The lyric impulse is in itself infinite, because it is always pointing on to something that lies behind emotion; if it is not even to be quite gratified, if it is incomplete with something of the touching incompleteness of folk-song -- it yet finds a voice in the instinctive singer who passes like a child into song --

"For when I sing, I use my voice,

And so I enter paradise."

The English lyric was built up by experiment. It was born out of a struggle with the elements. Beowulf and Widsith were stubborn unstanzaic attempts. Beginning with Venerable Bede of Jarrow, lyric art was kept alive in England for nearly three hundred years by the hymns of the monks and lay-brothers. The Exeter Book and the interspersed verse in the Anglo-Saxon Chronicle were the only genuine sources of English poetry until the advent of Robert of Gloucester in the latter part of the thirteenth century. He was the reputed author of a metrical chronicle, written in long lines, running to fourteen syllables and more.

Tottel's Miscellany in 1557 is regarded as the beginning in the era of the Elizabethan lyric. This collection contains poems with diverse themes, such as courtly complaint, patriotism, moralization, love-plaints, farewell at parting, unrequited love, romance, spring, pastoralism, and hunting. They were written in the simplest manner and turn to one situation as a stimulus. This collection may confirm Mr. Saintsbury's statement that the English lyric has swallowed

in itself, Johnson's "Song to Celina" is an example of the latter. The lyric impulse is in itself infinite, because it is always pointing on to something that lies behind words; it is not even to be quite gratified, if it is to be complete with respect to the touch-
 ing incompleteness of this song -- it is like a voice in the air
 sensitive singer who passes like a cloud into song --

"For when I sing, I use my voice,
 And so I enter paradise."

The English lyric was built up by experiment. It was born out of a struggle with the elements. Ben Jonson and William Shakespeare were the first to attempt it. Beginning with the Renaissance song of the 16th century, it was kept alive in England for nearly three hundred years by the poems of the poets and lay-prophets. The first book and the first spread verse in the Anglo-Saxon Chronicle were the only genuine sources of English poetry until the advent of Robert of Gloucester in the latter part of the thirteenth century. He was the reputed author of a metrical chronicle, written in long lines, running to fourteen syllables and notes.

Robert's Chronicle in 1297 is regarded as the beginning of the era of the Middle English lyric. This collection contains poems with diverse themes, such as courtly love, patriotism, moralization, love-songs, love-plaints, love-well the parting, unrequited love, romance, spring, war, and hunting. They were written in the simplest manner and thus to one extent as a relief. This collection was followed by Mr. Spenser's collection and the English lyric has remained

up everything else in the field of poetry, like the serpent from
5.
Aaron's rod.

Ben Jonson admired in the lyric of Greece and Rome its freedom from extravagance and mannerism; its restraint, lucidity, and conciseness of style; and its sense of proportion and structural beauty. He turned to the classics, because he was satiated with the "sugared" sonnet and weary of the rich melodies of the Elizabethan song. The lyric lacked the force which a man of his sturdy disposition required. To him this was a fatal defect. He believed that lyrical structure must be more solid, more compact, with
6.
each stanza well-balanced and carefully polished. It was not lyrical outbursts that he desired, but well-ordered, sober meter.

Jonson displayed a conservative temper throughout all his writings, in avoiding mixed meters, stanzas in irregular structure or of differing lengths, and in such small matters as his careful indication of elision where the syllable exceeds the strict number demanded by the verse-scheme. He detested license of accent, esteemed the formal element in literature, and disliked innovation. Towards the end of his life he became fond of the decasyllabic rimed couplet. His Epigrams furnish many examples of this style of verse.

Jonson was the first English writer to have a creed or theory about literature. It was that one view of the subject was not the only view. While all art must ultimately resolve into an "imitation" of nature, in the Aristotelian sense of that term, it is none

of everything else in the field of poetry, like the original form
of verse.
Ben Jonson desired in the field of verse and form the freedom
from extravagance and mannerism; the restraint, the nobility, and the
simplicity of style; and the sense of proportion and structural
balance. He turned to the classical, because he was satisfied with
the "perfect" sense and beauty of the rich materials of the Roman
poets. The Latin lacked the force which a man of his sturdy
disposition required. To him this was a fatal defect. He be-
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Towards the end of his life he became fond of the hexameter
which he called, the Epigram because many examples of this style
of verse.
Jonson was the first English writer to have a taste for theory
about literature. It was that one view of the subject was not the
only view. While all art was necessarily based on "instinct"
of nature, in the Aristotelian sense of that term, it is more

the less true that few artists can afford to neglect the careful study of previous interpretations of nature. Only in a faithful, though neither slavish nor affected, study of the Ancients could English literature hope to acquire that professional touch, that sense of taste and proportion, of finish ad unguem, which industry, but no mere genius can supply. ^{7.} What Jonson preached in his conversations and in his notebooks was practiced in his poetry.

- 2 -

The fact that the artist can afford to neglect the material
study of previous investigations of nature, which is a false-
hood, should rather attract our attention, as it is the
only English literature that has the first professional touch,
that sense of truth and proportion, of truth to nature, which
industry, but no more genius can supply. That is the reason
in his conversations and in his notebook was projected in his
poetry.

II

Scholarship was regarded by Jonson as an imaginative adventure. He had a strong aversion to a show of learning for its own sake. All of his works were first written in prose and later translated into verse. This is the reason why his poems, even the best of his lyric pieces, were not truly spontaneous. His words were refined, adjusted, and pondered over. Like a connoisseur he tasted them. His originality lay in his clear-sighted sympathy rather than his egotistic love of novelty.

Jonson's art may be summed up as the embodying of certain definite ideas -- a sense of the entire poem in relation to its parts; a brevity and conciseness of expression; a feeling that the effect may be spoiled by a word too much; an impression of finished completeness; a concentrated and reserved use of classical allusion for embellishment rather than for atmosphere; the seeking of perfection by means of constructive excellence, not by entranced passion; an exactness in diction; and a selectiveness in style. ^{8.} Our poet was happier when personal relationship and deep affection were not concerned, and he could survey his object at a greater distance.

Much of Jonson's poetry is, for the average reader, so full of obscure references that a great deal of its significance is either lost, or to be gained only by a tedious consulting of classical dictionary and annotations. It becomes more intelligible when one is aware of the poet's almost instinctive adaptation of the classics; ^{9.} for "what was ore in others, he was able to refine unto him."

Scholarship was regarded by Japan as an exclusive privilege of the few. He had a strong aversion to a show of learning for its own sake. All of his words were first written in prose and later translated into verse. This is the reason why his poems, even the best of his lyric pieces, were not truly spontaneous. His words were refined, polished, and pondered over, like a craftsman's work. His originality lay in his clear-sighted sympathy rather than his egotistic love of novelty.

Donner's art may be summed up as the embodying of certain definite ideas -- a sense of the entire poem in relation to the poem; a brevity and conciseness of expression; a feeling that the effect may be spoiled by a word too much; an impression of finished completeness; a concentrated and reserved use of classical allusion for embellishment rather than for atmosphere; the seeking of perfection by means of comparative excellence, not by enhanced comparison; an emphasis in diction and a selectiveness in style. Our poet was happier when personal relationship and less reflection were not concerned, and he could survey his object at a greater distance. Such of Donner's poetry as, for the average reader, is full of obscure references that a great deal of its significance is either lost, or to be gained only by a tedious consulting of classical dictionary and annotations. It becomes more intelligible when one is aware of the poet's almost instinctive rejection of the classical for "what was one in others, he was able to reflect unto him."

Jonson was the first to feel theoretically the beginning of the reaction against the excesses of the Elizabethan verses. The new classic influence that arose with Jonson was an assimilated classicism; it had a spirit of conservative nicety in style and regularity of versification. Jonson demanded workmanship that labored over details and was suspicious of eccentricity, incongruity, or fantasy whether in figure and rhythm or in structure and treatment. The attention of his age was called to classical tradition not primarily because it was older or different from what was in repute, but because its sentiment and discipline provided for the immediate necessities of English lyric writing.

To be considered the Martial of his age was Jonson's desire. His Epigrams--XXXVI in particular -- were written in direct imitation of the Roman poet.

Along with other poets of the seventeenth century Jonson also modeled himself after Catullus, especially in his love lyrics. His song "To Celia"^{10.} is unquestionably entirely Catullan in inspiration and in measure; but only the following lines have been deliberately borrowed;

"Suns that set may rise again;

But if once we lose this light,

'Tis with us perpetual night."

That is the most direct example of the use of the Catullan formula -- poetry of burning passion and of over-mastering love, characterized by a deep strain of tender melancholy. It is evident to a

Johnson was the first to feel theoretically the beginning of the reaction against the excesses of the Elizabethan writers. The new classic influence that arose with Johnson was an exaggerated classicism; it had a spirit of conservative aloofness in style and regularity of versification. Johnson demanded workmanship that looked over details and was suspicious of ornamentation, incoherence, or fancy, whether in figure and rhythm or in structure and treatment. The attention of his age was called to classical tradition not primarily because it was older or different from what was in vogue, but because its sentiment and discipline provided for the immediate necessities of English lyric writing.

To be considered the herald of his age was Johnson's desire. His *English Poets* in particular -- were written in direct imitation of the Roman poet.

Along with other poets of the seventeenth century Johnson also modeled himself after Catullus, especially in his love lyrics. His song "To Collins" is unquestionably entirely Catullan in inspiration and in measure; but only the following lines have been definitely borrowed:

"Some time not may rise again;
But if once we lose this night,
'Tis with us a perpetual night."

That is the most direct example of the use of the Catullan formula -- poetry of burning passion and of overpowering love, characterized by a deep strain of tender melancholy. It is evident to a

lesser degree in such lyrics as The Forest VI, XII; Underwoods XLVI, LVIII, LIX, LXI; and Epigrams XLIX and LXI.

Jonson knew more Greek and Latin than all his contemporary poets in England. Yet he protested against blind devotion to antiquity and prided himself on his freedom in dealing with its rules and forms. 11.

No system by subject, form, or date was ever attempted by him. The épigramme à la grecque -- a piece that is short and deals with a simple idea, chosen freely from the full range of human interest -- was that to which he reverted. His plain, clear song, so classically rounded and complete, has scope and reach enough for the imagination.

Jonson's classicism may be found in two of his theories; first, in his view of art as imitating the order of nature by means of fixed forms and regularised methods; and second, in his insistence 12. on restraints and proprieties. He was a classicist in his ideas about literature -- here he believed in the criticism of Horace and the rhetoric of Quintilian, and in the sanction of classical usage for history, oratory, and poetry. He has been acclaimed as the 13. "first of our classical poets."

Jonson was a realist in a neo-classical sense. This may be found in his fidelity to details and in his preference, whether in theme or expression, for the actual rather than the splendid, the usual rather than the fantastic. At times he was rigid in adhering to rules, and slow to accept any modern achievement when it seemed foreign to ancient law and precedent. This realism of his would occasionally develop into onomatopoeia; words would be so chosen

These are the main lines of the history of the English literature.

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Johnson knew more Greek and Latin than all his contemporary poets.

In England. Yet he professed a more than ordinary devotion to antiquity.

He was himself in the front of the movement for the revival of letters.

His system of thought, form, or style was never suggested by him. The

classical literature -- a piece that he wrote and dealt with a

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foreign to ancient law and precedent. This realism of his world

occasionally developed into anachronism; words would be so chosen

that they would represent or suggest by their phrasing the swish of movement -- "And some do drink, and some do dance."^{14.}

A defense of art and training as against the "romantic" theories that poetry is entirely a matter of inspiration may be discovered in Jonson's statement that "no son of mine will think that he can leap forth suddenly a poet by dreaming that he hath been in Parnassus or by having washt his lips, as they say, in Helicon. There goes more to his making then so; for to Nature, Exercise, Imitation, and Study, Art must be added to make all these perfect. And though these challenge much to themselves in the making up of our maker, it is Art only that can lead him to perfection."^{15.} This ultimate perfection would be an exact reproduction of the subject and root of the poet's true inspiration. It would include a series of finely polished details that would comprise a memorable and vivid picture.

Jonson had the Roman attitude toward nature. He welcomed it for the pleasure of repose which it brought. The hills and woods were invoked as silent sympathizers with the poet in his misfortunes and in his fits of malaise. It was not all nature or nature herself, but only this or that countryside or quiet spot which he welcomes as a companion for a short time. In his odes and elegies to his patrons Jonson sometimes dealt with nature, a harmonious and understanding nature, --

"Free from proud porches, or the gilded roofs,

'Mongst lowing herds, and solid hoofs;

Along the curled woods, and painted meads,

Through which a serpent river leads

To some cool shade, which he calls his,

And makes sleep softer than it is."

16.

The Forest and "A Celebration of Charis" give the measure of Jonson's powers as a poet of love. These lyrics owe more to the artist than to the lover. A clue to our poet's attitude concerning his place as a writer of amatory verses may be emphasized by--

"Let me be, what I am, as Virgil cold

As Horace fat, or as Anacreon old;

No Poet's verses yet did ever move

Whose Readers did not think he was in love."

17.

This may be interpreted thus: being what I am, you thought it would be impossible for me to feel the sentiments of love; perhaps that is true, but I can pretend that I am a lover as well as another.

When he wrote "noble numbers", Jonson assumed an attitude of defence. The result was that these verses do not contain the incentive to excite a mystical or ecstatic experience. This could hardly be expected, for the poet had a half devotional and half scholarly interest in theology. Religion was dealt with in a workaday way without any zeal for the Laudian beauties of holiness.

18.

The influence these "numbers" had was slight. Southey was impressed with only one line; it became one of his favorites -- "The gladdest light dark man can ever think upon."

19.

Along the twisted woods, and painted woods,
Through which a serpent river winds
To some cool shade, which he calls his,
And makes sleep colder than it is."

The forest and "A Collocation of Charles" give the measure of
Lansdown's powers as a poet of love. These lyrics owe more to the
erotic than to the lover. A clue to our poet's attitude concern-
ing his place as a writer of amatory verses may be emphasized by--
"Let me be, what I am, as Wright said
As horses fall, or as arrows fall;
No poet's verses yet did ever move
Whose recipient did not think he was in love."

This may be interpreted thus: being what I am, you thought it
would be impossible for me to feel the sentiments of love; perhaps
that is true, but I can pretend that I am a lover as well as
another.

When he wrote "Noble numbers", Lansdown assumed an attitude of
balance. The result was that these verses do not contain the in-
centive to excite a reaction or aesthetic experience. This could
hardly be expected, for the poet had a half devotional and half
scientific interest in theology. Religion was dear to him as a work-
aday way without any need for the laudable beauties of holiness.
The influence of these "numbers" had was slight. Shelley was impressed
with only one line; it became one of his favorites -- "The gladdest
little heart can ever think upon."

When Jonson addressed women, he was more brilliant but less sincere. His highest mood would be one of intellectual admiration. Here he was the gallant offering delicate praises such as --

"Lucy, you brightness of our sphere, who are
The Muses' evening, as their morning star!"^{20.}

Jonson had a tenderness for young children. This he disclosed at their death, on three different occasions (Epigrams XXII, XLV, and CXX). These lines are touching and have deep pathos. The difficulties of adjusting the claims of art and intimate sorrow are immediately made evident.

The many copies of Jonson's verse addressed to his literary comrades have more epistolary quality than such verses in general, because the poet was apt to speak to the man he was addressing and say the thing he meant. On such occasions his use of satire would be heavy. These lines have some critical value, but they are rarely poetical. More often they are hobbling, because suavity and formal ease are lacking.

The decasyllabic rimed couplet was Jonson's favorite measure. He detested other rimes and told Drummond of Hawthornden that he believed couplets to be the "bravest sort of verse; especially when^{21.} they are broken like hexameters." He considered cross rimes and stanzas all forced. The thoughtful exactness which the couplet demanded, along with its unlikeness to the Elizabethan song, pleased the scholarly Jonson. His occasional verse contained a strong tendency toward precise and pointed diction, and a somewhat convention-

When Johnson addressed himself to the subject of the
poet, his highest word would be one of intellectual education.
There he was the gallant offering of praise such as --

"Lucky, you brighten of our sphere, who are
So
The mass, evening, as their morning star!"

Johnson had a confidence for young writers. This he showed
at their heels, on those different occasions (*Epigrams* 1211, 1212,
and 1213). These lines are charming and have deep echoes. The
difficulties of adjusting the claims of art and intellect seldom are
immediately made evident.

The many copies of Johnson's verses addressed to his literary
contenders have more epistolary quality than such verses in general,
because the poet was apt to speak to the man he was addressing and
say the thing he meant. On such occasions his use of satire would
be heavy. These lines have some critical value, but they are rarely
poetical. More often they are homely, because naïve and formal
cases are lacking.

The occasionally fine couplet was Johnson's favorite measure.
He detested other lines and held fast to the iambic pentameter. He
believed, perhaps to be the "best sort of verse; especially when
they are broken into hexameters." He considered other lines and
stances all forced. The thought of excellence which he coupled to-
gether, along with the confidence in the iambic pentameter, showed
the poet's wit. Johnson's occasional verse contained a strong sense
of good practice and refined diction, and a somewhat over-ambitious

alized and restricted metrical form. His dealings with the sonnet were rare and casual.

Notwithstanding Jonson's profoundly sincere admiration for the classics and his intense desire to escape from literary trends of his day, it was impossible for him to withdraw entirely from the Elizabethan influences. Some of his early writings have the music of madrigals --

"Slow, slow, fresh fount; keep time with my
salt tears:

22.

Yet slower, yet; O faintly, gentle springs."

liked and respected maternal form. His feelings with the women
were very and casual.

Intervening London's personality and the adaptation for the
classical and his intense desire to escape from literary forms of
his own. It was impossible for him to withdraw entirely from the
classical influences. Some of his early writings have the mark
of maturity --

"Slow, slow, from London: how time with us

will come;

22

Let slower, yet, O London, gentle spring."

III

In 1616 Jonson published The Forest. It contains no lyric that is not worthy of all but the highest praise. Yet these lyrics are not outstanding enough to merit the intense vigor of thought, the purity of phrasing, and condensed and polished rhetoric, the refined and appropriate eloquence, the studious and serious felicity of expression, and the finished and fortunate elaboration of verse which Jonson gave to^{23.} them. However, a fugitive sweetness would at times issue forth from the rugged poet.

No part of Jonson has ever been so frequently quoted as his^{24.} "Song to Celia". Pleasing as it is, it is not superior to others that are to be found in his works. The impression of lyrical ease and directness is conveyed by sheer artistic intelligence rather than by personal feeling. Even here Jonson goes to the classics for his source -- scattered phrases in the love letters of the Greek sophist, Philostratus. Our poet in his love lyric wrote two original lines, lines that were truly inspired --

"The thirst, that from the soul doth rise,

Doth ask a drink divine."

Celia was the subject of two more songs, beautiful and delightful. Both of them are pretty ad libitum improvisations as well as very elegant and happy imitations of passages from Catullus.

The lines to Penhurst are among Jonson's best. They want neither grace of form nor stateliness of sound. However, the lyric note is wanting. The sober, dignified, and adequate vocabulary seems pur-

posely prosaic and realistic. These lines are exceptional in Jonson and in the literature of his time in their description of nature and interest in country life. The purpose of the work was to proclaim the contentment of his friend in his retirement from city hubbub.

In The Forest there may be found a typical example of and model for Jonson's lighter lyric style. This is a playful, amusing piece of verse dealing with women --

"Follow a shadow, it still flies you,

Seem to fly it, it will pursue:

So court a mistress, she denies you;

Let her alone, she will court you.

Say are not women, then,

Styl'd but the shadows of us men?"^{27.}

"With the same leave the ancients called that kind of body 'Sylva' in which there were works of divers nature and matter congested; as the multitude call timber-trees promiscuously growing, a Wood or Forest; so I am bold to entitle these lesser poems of later growth by this of Underwood, out of the analogy they hold to the Forest of my former book, and no otherwise."^{28.} The second folio of Jonson's works was printed posthumously in 1641. These poems were found among the poet's papers, and it is very doubtful that he designed all these pieces for the press. This occasional verse grew out of events in his own experience, for Jonson felt that the main preoccupation in poetry was drama -- living drama. The Countess of Pembroke furnished the needed stimulus for our poet to write one of

poetry is not only a science, but a craft. These lines are exceptional in their
and in the literature of his time in their description of nature and
interest in natural life. The purpose of the work was to provide
the enjoyment of his friend in the retirement of his old home.
In the forest there was a typical example of a poet's
for nature's beauty and life. This is a picture, showing what
of verse dealing with nature --

"Follow a shadow, it will find you,

See to it, it will follow;

So come a shadow, and follow you;

Let her alone, she will find you.

Ray and the woman, then,

27.

331. But the shadow of the sun."

"With the same sense the ancient called this kind of body
'Giver' in which there were words of divine nature and never con-
fused; as the multitude call children as two persons grow, a
word or forest; as I am told to entice these forest poems of later
growth by this of Underwood, out of the analogy they hold to the
forest of my former book, and in summary." The second folio of
Johnson's work was printed posthumously in 1801. These poems were
found among the poet's papers, and it is very doubtful that he be-
lieved all these pieces are his great. This occasional verse grew
out of events in his own experience, for Johnson felt that the main
preoccupation in poetry was to be -- living stream. The fountain of
technique furnished the needed stimulus for our poet to write one of

his masterpieces:

"Underneath this sable hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother;
Death! ere thou hast slain another,
Learn'd and fair, and good as she,
Time shall throw a dart at thee."^{29.}

Underwoods contains Jonson's most ambitious lyric treatment of love, "A Celebration of Charis". There is a considerable degree of ease and elegance in these unrestrained verses; and it may be observed, in general, of our poet's lyrics that a vein of sprightliness and fancy runs through them. This work has all the vivid coloring of the writers of antiquity. Here the poet is playing with the fabulous mass of his literary acquisitions. One of Jonson's most airy effusions is "The Triumph of His Mistress" (#4). In this piece rare qualities of fancy and rhythmical invention are displayed. "Her man described by her own Dictamen" (#9) is a pleasant picture of what Jonson conceived a young Englishman of his epoch, truly desirable, both in mental and physical parts, to be. This lively, gallant, and graceful description is worthy of the highest praise. #7, "Begging another, on colour of mending the former" was, according to Drummond, one of Jonson's favorites for oral repetition. Many critics consider it to be the best in the set:

"For Love's sake; kiss me once again,
I long, and should not beg in vain.

his masterpiece:

"Underneath this simple phrase

lies the subject of all verse,

Shakespeare's sister, Shakespeare's mother;

Death! ere thou hast slain another,

Beatrice and Talc, and good as she,

'Tis she! throw a shroud at these."

Shakespeare's sister, Shakespeare's mother

of love, "A Celebration of Charles", there is a considerable degree

of ease and elegance in these unrhymed verses; and it may be

observed, in general, of our poet's lyrics that a vein of bright-

ness and irony runs through them. This work has all the vivid

coloring of the writers of antiquity. There the poet is playing

with the fabulous mass of his literary acquisitions. One of Johnson's

most striking allusions is "The Triumph of the Minstrel" (p. 4). In this

place rare qualities of fancy and rhetorical invention are displayed.

"Her man described by her own likeness" (p. 5) is a pleasant picture

of what Johnson conceived a young Englishman of his epoch, truly de-

scribed, both in mental and physical traits, to be. This lively,

galant, and graceful description is worthy of the highest praise.

"The Begging woman, on colour of handling the former" was, accord-

ing to Burroughs, one of Johnson's favorites for oral repetition. Let

us first consider it to be the best in the set:

"For Love's sake; this we once again,

I love, and should not pay in vain."

Here's none to spy, or see;

Why do you doubt or stay?

I'll taste as lightly as the bee,

That doth but touch his flower, and flies away."

"A Celebration of Charis" was Jonson's last, grand and noble indulgence in love lyrics. He graces some of these lines with delightfully delicate and light touches which at times become almost rhapsodic.

By the Epigram Jonson meant "nothing more than a short poem, chiefly restricted to one idea and equally adapted to the delineation and expression of every passion incident to human life."^{30.} Our poet set unusual value on such pieces as are characteristically coarse. Satire, pointed, blunt, and effective, devilishly reigned throughout Jonson's Epigrams. It is found surrounded by stately, laudatory lines written in correct heroic couplets. However, this work is not entirely satiric, for there are lines of a very different character. They are, for instance, generous tributes to friendship to men like Donne, Camden, Francis Beaumont, and Edward Alleyn, and complimentary verses to great nobles. There are also brief reflections On Death^{32.} and On Life and Death, and epigrams in which the poet himself is the theme -- "To My Book"^{33.} and "To My Muse."^{34.} A brief and brilliant satire on the political gossips of the time may be seen in the section entitled "The New Cry".^{35.}

It was also in these epigrams that Jonson dealt with little children. His harsh satirical pen was thrown aside, and with touching

Here's more to say, or say;

Why do you doubt or stay?

I'll taste as lightly as the bee,

That darts out touch his flower, and flies away."

"A Celebration of Shakspeare" was Johnson's last, great and noble

indulgence in love poetry. He knows some of these lines with the

lightly delicate and light touches which of times become almost

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By the English Johnson meant "nothing more than a short poem,

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Satire, pointed, blunt, and effective, heavily weighed throughout

Johnson's Epigrams. It is found everywhere in nature, incidentally lines

written in current heroic couplets. However, it is not to be con-

sidered as such, for there are lines of a very different character.

They are, for instance, generous tributes to friendship to men like

Burns, Colburn, Francis Bacon, and Edward Alford, and complimentary

verses to great ladies. There are also cruel reflections on death

and on life and love, and epigrams in which the poet himself is

the theme -- "To my Book" and "To my Muse." A brief and brilliant

satire on the political conduct of the time may be seen in the re-

lection entitled "The New Song."

It was also in these epigrams that Johnson dealt with little

children. His harsh satirical pen was thrown aside, and with touching

homeliness he indulged in pathos that resulted from the death of two boys and a girl -- his daughter, his son, and a young actor. Two of these works are famous, "An Epitaph on Salathiel Pavy, a Child of Queen Elizabeth's Chapel" ^{36.} and "On My First Son". ^{37.} The deepest feeling that Jonson displayed was revealed in the ingenuity of the following conceit:

"Rest in soft peace, and ask'd, say here doth lie

^{38.}

Ben Jonson his best piece of poetry."

Jonson's metrical language, aiming at a definite and precise object, is plain, strong, and masculine. His images are deliberately chosen as vehicles for ideas. He won his fame by sheer ability allied with indefatigable industry. There is a definite and individual quality in our poet's masterpieces which are "Song to Celia", "Queen and Huntress", "Still to be neat", "Underneath this sable hearse", and "See the chariot at hand". In them there was struck one keynote of the seventeenth century.

humanists he indulged in games that resulted from the death of two boys and a girl -- his daughter, his son, and a young actor. Two of these works are famous, "An Epistle on Belshazzar's Feast" and "On My First Son". The deepest feeling that Johnson displayed was revealed in the intensity of the following couplet:

"Lost in self-peace, and ask'd, why have I not
Ben Jonson his best piece of poetry."

Johnson's critical language, aiming at a definite and precise object, is plain, strong, and accurate. His images are deliberately chosen as vehicles for ideas. He won his fame by their ability allied with intellectual industry. There is a definite and individual quality in our poet's masterpieces which are "Song to Celeda", "Jesse and Ruthless", "Jesse to be met", "Unfortunate Love and the House", and "See the chariot of winds". In fact there was struck one keynote of the seventeenth century.

Jonson established a court of wits which met in the Apollo Room of the Devil Tavern. Here young poets, playwrights, and men of station would gather to be influenced and guided by "Father Ben". This group has been called the Apollo Club, but it is better known as the Tribe or Sons of Ben. It was in the works of these young artists that Jonson's theories were preserved.

Robert Herrick was the only member of the "tribe" to follow exactly the ideas which his master laid down. The sanity of Jonson's poetic taste, his love of precision, his fastidious regard for lucidity and ordonnance are found in Herrick, combined with a delicate charm and spontaneity of utterance which the older poet lacked.

Herrick was the greatest of the Sons of Ben. He leaves no doubt as to his indebtedness to the "best of poets", whom, in his "Elysium", he places above Homer, Pindar, Catullus, and other immortals. The number and nature of his references to his "Father Ben" express more than mere friendship and admiration. He made himself a willing slave at Jonson's feet.

When Herrick asks Jonson to aid him "when he a verse would make", he did not mean it wholly in a figurative sense. Gifford points out the fact that Herrick "abounds in imitations of Jonson whom he loved and admired".^{39.} It was more than coincidence that such poems as a "Panegyric to Sir Lewis Pemberton"^{40.} and "Country Life, to His Brother, Mr. Thomas Herrick"^{41.} should closely resemble "To Penhurst"^{42.} and "To Sir Robert Worth".^{43.} In every respect, however, the disciple transcends the master. His range is wider, and his taste surer. Whereas

Johnson established a court of wife which met in the Apollo Room
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Herrick was the great of the Sons of Ben. He leaves to
us a book which is a masterpiece of the "best of poets", whose, in his
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he did not mean it wholly in a figurative sense. Herrick found out
the fact that Herrick "shows in imitation of Johnson when he loved
and admired". It was more than coincidence that each poem as a
"Panegyric to Sir Lewis Pemberton" and "Country Life, to his Brother,
Mr. Thomas Herrick", should closely resemble "To Pemberton" and "To
Sir Robert Worth". In every respect, however, the dialogue trans-
cends the master. His range is wider, and his taste surer. Wherever

in Jonson there is a feeling of being in the presence of an intellectual artist and verse-reformer, invariably in Herrick there may be recognized a quality that is higher -- the genuine lyric gift of one who sings because he must.

"An Epithalamy of Sir Thomas Southwell and his Lady" ^{44.} is similar to the epithalamium in Jonson's Masque of Hymen. Herrick has made a slight change from his model by adding a refrain to the verse scheme. ^{45.} "Still to be neat, still to be drest" evidently inspired ^{46.} two charming poems on clothes -- "A sweet disorder in the dress" ^{47.} and its companion piece "When I behold a forest-spread".

Herrick varies the theme of Jonson's translation from Jerome Amaltheus of "The Hour Glass". Instead of lover's tears, lover's ashes are what drop into the water glass:

"----- in a trickling manner tell
By many a watery syllable,
That lover's tears, in life time shed
Do restless run when they are dead." ^{48.}

Jonson's "Song to Celia" tells about a rosy wreath he sent to his love, who pressed it to her face:

"Since when it grows, and swells, I swear ^{49.}
Not of itself but thee!"

Herrick paid the same extravagant compliment more delicately in:

"'Twas but a single Rose
Till you on it did breathe;

In Jordan there is a feeling of being in the presence of an ideal-
lateral artist and verse-former, inevitably in Jordan there may
be recognized a quality that is higher -- the genuine lyric gift of
one who sings because he must.

"An Epithet of Mr. Thomas Wentworth and Mr. Lady" is the
title to the epigrammatic in Jordan's Epithet of Mr. Lady. Jordan has
made a slight change from his model by making a reference to the verse
"Will to be great, will to be great" which is found in the
two existing poems of Jordan -- "A most glorious Jordan's song"

and the companion piece "Jordan's song of the Jordan's song".
Jordan writes the words of Jordan's Jordan's song. Jordan's
words of "The Jordan's song". Instead of Jordan's song, Jordan's
words are what drop into the water glass.

"Jordan's song of the Jordan's song" is a Jordan's song. Jordan's
lyrics are a Jordan's song. Jordan's song is a Jordan's song.
Jordan's song is a Jordan's song. Jordan's song is a Jordan's song.
Jordan's song is a Jordan's song. Jordan's song is a Jordan's song.

Jordan's "song of the Jordan's song" is a Jordan's song. Jordan's
his love, who pressed it to her face;
"Jordan's song of the Jordan's song" is a Jordan's song. Jordan's
Jordan's song is a Jordan's song. Jordan's song is a Jordan's song.

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"But since (me thinks) it shows
Not so much Rose, as Wreathe." 50.

In another poem Herrick re-echoed the same "Song to Celia":

"Reach with your white hands, to me,
Some Christall of the Spring;
And I, about the Cup shall see
Fresh Lillies flourishing.

Or else sweet Nymphs do you but this;
To' th' Glasse your lips encline;
And I shall see by that one kisse,
The Water turn'd to Wine." 51.

From "The faery beam upon you" (Gypsies Metamorphosed) Herrick received the rather unusual meter, the situation, and the thought for his "Night Piece to Julia". The lyrics in "The Triumphs of Charis" in respect to their graceful meter and rich coloring are quite typical of Jonson's disciple. 52.

Herrick's epitaphs, at times reminding one forcibly of Jonson's, can hardly be classed under the former's formal imitations. Similarly one might point out a number of poems which are in striking correspondence with Jonson's but from which Herrick has borrowed actually nothing. Certain phrases, common to both poets, are scattered here and there through their writings -- Herrick's "silvery feet" is a frequent phrase in Jonson's masques. Their diction is often strikingly similar, both affecting a Latinized vocabulary. 53. Herrick learned from Jonson how

"But since (he thinks) it knows
Not so much more, he thinks."

In another poem Herrick addressed the sea as "Song to Gulls":

"Hear, with your wise words, to me,

Some Christmas of the Spring;

And I, about the City walls see

Fresh Billies flourishing.

Or else about Wights do you but sing;

For Gulls, I think, you live and sing;

And I shall not by that be wiser,

The Water-birds be wiser."

From "The Last Pass upon you" (James Macpherson's) Herrick

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is

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Certain phrases, common to both poets, are scattered here and there

through their writings -- Herrick's "live my love" is a frequent phrase

in Herrick's epistles. Their diction is often strikingly similar, both

is

affected a fastidious vocabulary. Herrick learned from Herrick how

to use a Latin resonance and how to paraphrase classic figures in his verse. His evident fondness for the couplet is another important point in establishing his position toward his master.

But Herrick's indebtedness is greater than mere borrowing of meters, phrases, or even ideas. For once Jonson's theories in regard to lyric verse were readily accepted. To him Herrick owes his careful style and his artistic self-critical spirit. While Lovelace and Suckling were literally throwing together verses, he would "rather that his book be dead, than to live not perfected"⁵⁴. It was this perfection of style that saves from oblivion many of his inferior works.

Herrick had Jonson's lyrical gift, his occasional grossness of thought, and his fondness for the obscenities of Martial. To Jonson he owed also his love of classical lyrics and his utter disregard for the so-called "metaphysical" school. As for formal imitation, it may be said that at the most Herrick has directly borrowed from Jonson in about a dozen poems; in some instances he has "adopted" very little indeed. It is interesting to note that, in spite of Herrick's exact and slavish observance of Jonson's theories, there is no record of the latter ever mentioning the former's name.⁵⁵

To Herrick equally with Jonson may be applied William Cartwright's inestimable praise;

"Where are they now that cry, thy Lamp did drinke
More oyle than the Author wine, while he did think?
We do imbrace their slannder: thou hast writ
'Twas not thy care, that it might passe and sell,

So was a Latin romance and how to paraphrase - classic figures in his
verse. The evident fondness for the couple is another important
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fident style and his artistic self-critical spirit. With Jonson and
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fection of style that saved him from oblivion and of his inferior verse.
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more than a few lines. It is interesting to note that in spite of Herrick's exact
and slavish observance of Jonson's theories, there is no record of
the latter ever mentioning the former's name.

To Herrick equally with Jonson may be ascribed William Gifford's

Wright's inimitable phrase:

"There are they now that cry, the lamp is dim"

More often than the "latter wine", while he did think

We do indeed think a hundred; thou hast writ

"There are they now, that it might pass and sell."

But that it might endure, and be done well:

56.

Untill the file would not make smooth, but weare."

Thomas Carew followed Jonson as the second poet laureate. He was a poet of fancy rather than of imagination, and of that fancy which is bred not in the heart but in the head. His thought is seldom passionate, spontaneous, or original. The chief quality of his works was a daintiness of thought, delicately expressed -- the power to invent a charming conceit and mold it with care and skill. He possessed a true lyric gift; i.e. a sense of music in poetry, in a form which confines itself to the development of a single thought. Carew has been called a mortise-poet in the constructing of two periods, for he was born in the Elizabethan era and wrote Jacobean songs in the fashion of the cavalier poets.

57.

Carew is famed for the charming sweetness of his lyric odes and amorous sonnets. Every part of his writings displays the man of sense, quality, and breeding. In him gallantry for the first time was accompanied by grace. Everything he wrote was as finished and as polished as a diamond ring, and as hard.

From Jonson's assimilative classicism Carew developed his vers de société. He evidently made no secret of the condensity of his muse and, to judge from his lines to Ben Jonson, seemed to have regarded work smelling of the lamp as the best --

"Let them the dear expense of oil upbraid

Suck'd by thy watchful lamp....

Repine not at the taper's thrifty waste

but that it might be true, and he knew well:

86.

"Until the life would not make another, that was it."

Thomas Henry Johnson, known as the second great lawyer, the

was a poet of some, rather than of the first, and of that family

which is said to be the best in the world. His thought is not

the romantic, spontaneous, or original. The chief quality of his

work was a deliberate, thoughtful, deliberate, sustained -- the power

to invent a striking novel and make it his own and still, as

possessed a true lyric gift, i.e. a sense of music in poetry, in a

form which combined itself to the development of a single thought.

Johnson has been called a romanticist in the composition of his work.

John, for he was born in the Highlands and was known as Johnson, some

87.

in the fashion of the romantic poets.

Johnson is known for his romantic, spontaneous, of the first class and

an acute sense. Every part of his writings displays the man of sense,

poetry, and reasoning. In his collection for the first time was seen

nothing of grace. Everything he wrote was as if it had been polished

as a diamond ring, and as hard.

From Johnson's magnificent collection of his poems, collected in 1844

to 1846. He evidently made no record of the composition of his

work and, he says from his time to his death, never to have re-

turned work consisting of two lines as the best --

"Let them the best expense of all my mind

be made by the material hand...."

Johnson was as the paper's third state

That sleeks thy terser poems; nor is haste

58.

Praise but excuse.....".

Carew's epitaphs, more remarkable for their polish than for their pathos, bear the marks of Jonson. The extent of this relationship may be seen in such a poem as the one addressed to Lady Ann Wentworth.

Carew followed Jonson in a somewhat effeminate manner which generally weakened the virility of his acknowledge master. Jonson's lyrical grace and charm may be found in such songs as "Disdain Returned" and "Ask me no more where Jove bestows". It is in the latter poem that the likeness between the two poets is most evident:

60.

61.

"Ask me no more where Jove bestows,

When June is past, the fading rose;

For in your Beauty's orient deep

These flowers, as in their causes, sleep."

Sir John Suckling attached himself to no particular school. His poems, chiefly amatory, contain marks of genius and true poetry, together with much levity and extravagance. They are clear, sprightly, and natural; but they want smoothness and harmony.

The touch of Jonson's grace, weakened by careless trivality, may be noted in such lyrics as "Why so pale and wan, fond lover?" and

62.

"Out upon it I have loved

Three whole days together,

That little life, the heart's
 38.
 "Prize the prize....."

Barrow's emphasis, more remarkable for their politeness than for
 their grace, bear the mark of danger. The extent of this violation-
 only may be seen in such a poem as the one addressed to Lady Ann
 39.
 Weymouth.

Barrow followed Johnson in a somewhat different manner, which
 generally weakened the vitality of his acknowledgments; another, Johnson's
 lyrical grace and charm, he found in such words as "Merrill, be-
 40.
 41.
 turned" and "Ask me no more where love bestows". It is in the
 latter poem that the likeness between the two poets is most striking:

"Ask me no more where love bestows,
 When love is gone, the loving stops;
 For in your beauty's shrine he stays
 These flowers, as in their course, decay."

Mr. John Keats, regarding himself as no particular scholar, his
 poems, chiefly sonnets, contain marks of genius and true poetry, but
 rather with much levity and extravagance. They are clear, simple,
 and natural; but they want sweetness and harmony.
 The sonnet of Johnson's, which we have just seen, is a perfect
 one, as noted in such lines as "Why is this and what is this?"

"God bless the I have loved
 These whole days together,

And am like to love three more,
63.
If it prove fair weather."

A less familiar stanza of Suckling's indicates with odd precision his relation to Jonson. The following is a sweet but weak echo in form only of the "Song to Celia";

"I prithee send me back my heart,
Since I cannot have thine;
For if from yours you will not part
64.
Why then shouldst thou have mine?"

Colonel Richard Lovelace has been rightly called "an idle
65.
singer of an empty day". He was an amateur at verse-making; it was his hobby. As a result the majority of his poems are careless and extravagant.

There is only one direct evidence in Lovelace's writings of imitation or of borrowing from Jonson. This may be found in stanza two of "Ellinda's Glove":

"But grieve not, pretty Ermin cabinet,
Thy alabaster lady will come home;
If not, what tenant can there fit
The slender turnings of thy narrow roome,
66.
But must ejected be by his owne dombe?"

One can easily note that this is an adaptation of Jonson's

"Thou more than most sweet glove,
Unto my more sweet love,
Suffer me to store with kisses

And as like to love three more,
It is given fair weather."

A last familiar strain of Shelley's influence with old per-
sistence his relation to Shelley. The following is a sweet but weak
note in form only of the "Song to Celina";

"I wishes could be lost my heart,
That I cannot have mine;

For if from yours you will not part
My then shouldst have mine."

Colonel Richard Lovelace has been rightly called "an little
singer of an empty bow." He was an expert of verse-making; it
was his hobby. As a reader the majority of his poems are careless
and extravagant.

There is only one direct evidence in Lovelace's writings of
imitation or of borrowing from others. This may be found in a stanza
two of "Elinor's Glove":

"The glove and, pretty, train, adorned,
The lavender lady will come home;

It not, what cannot can there be

The slender tresses of the narrow room,
But must affected be by life or no doubt."

One can easily note that this is an imitation of Jonson's
"Thou more than most sweet glove,

Unto my more sweet love,

Butter as to serve with kisses

This empty lodging, that now misses

The pure rosy hand, that ware thee,

Whiter then the kid, that bare thee.

Thou art soft, but that was softer;

Cupid's self hast kist it ofter,

Then e're he did his mother's doves,

Supposing her the Queen of loves,

That was thy Mistress,

67.

Best of gloves."

68.

The song "To Lucasta, Going to the Warres" is an instance where Lovelace approaches the perfection which Father Ben demanded of his "sons". The influence of Jonson on the author of Lucasta was slight. Lovelace does not seem to be qualified to be included with the Tribe of Ben. At the most he is what Mr. Barrett Wendell would call "a feeble son".
69.

The Tribe of Ben kept the sense of form which Jonson had acquired from the classics. They lost his manliness and sentimentalized his graces by weakening them with occasional metaphysical fancies. Yet these poets had a charm in writing which came from their Father Ben. However, the charm in writing which the Sons of Ben had, exceeded that of their master.

This empty lodging, that low mass
The pure toy hand, that was true,
Whiter than the air, that bare blue,
That was not, but that was better;
Cupid's self must kiss it often,
Then 'tis he did his mother's loves,
Suggesting her the Queen of love,
That was thy mistress,
Best of love,"
The song "To Lancelot, dated to the Wars," is an instance where
Lancelot approaches the perfection which Father Ben demanded of his
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Lancelot does not seem to be qualified to be compared with the Tribe
of Ben. At the best he is what Mr. Herbert Wendell would call a "feeble
son".
The Tribe of Ben kept the same of which Lancelot had acquired
from the classics. They lost his richness and sentimentalized his
grace by combining it with occasional metaphysical trances. Yet
these poets had a charm in their style which came from their father Ben.
However, the charm in writing which the sons of Ben had, exceeded that
of their master.

Jonson was the first poet to give to occasional verse variety of subject, and power and finish; the first to show directness and personal touch in the art of critical appreciation; the first to attempt literary "portrait" in English; and the first example of a literary man who had a definite theory concerning his art. He believed that he would have to be a good man before he could be a good poet. His approach to poetry was that of the critic and inquirer.

Unfortunately lyric emotion never burns very brightly in Jonson. He is an intellectual artist rather than a singer. This quality takes his lyrics out of the sphere of practical song and makes them models for his "sons". Excepting The Forest a great majority of his poems lack melody, charm, and distinction. As a result of his frequent choice of occasional subjects, restriction to definite forms, and preference for satire, his poems tend at times to be pseudo-classical.

Jonson's originality lay in his clear-sighted sympathy and in his being the first to interpret the classical longing in the practice of letters. His influence was provocative and intense rather than absolute; it was general rather than complete.

Jonson is not a Shakespeare nor a Milton. He is to be found^{70.} in the space between them and such writers as Byron and Crabbe. What made Jonson great was the abiding and pervasive power of his artistic conscience; what his disciples imitated was the superficial polish of his lyrical achievement.

Robert Herrick was the most willing and obedient follower of

Jonson. Like his master he was a careful and deliberate artist who practised with unfailing assiduity the labor of the file. As a writer of elegies, epithalamiums, and panegyrical or complimentary verses, Herrick is plainly and openly an imitator of the older poet.

Jonson's precept and example led Herrick to a study and imitation of Greek and Roman lyrics. This taught him structural form and precision of style, and also inspired him with a fastidious sense of artistic treatment. It was this allegiance to Jonson which kept Herrick free from all the extravagances in which the fantastic school of English lyrists, which was growing up around him, indulged. Although Jonson introduced Herrick to the classics, his mode of accepting the ideas he found was entirely his own. He shook off the fetters of time and place, and became a native -- not a mere antiquarian colorer.

Herrick lacks Jonson's didactic tone -- in its place he substitutes a genuine lyrical outburst.

From Jonson's assimilative classicism Thomas Carew developed his vers de société. This adopted classicism was that of a man of the world -- it informed his style and illuminated his thoughts; it was confined to structural proportion, smoothness and lucidity of diction, and avoidance of fantastic conceit.

Jonson's courtly grace and perfect finish are reflected in Carew. To use Carew's self-criticism his poems are "neat and polished".

Johnson, like his countryman, was a thoughtful and deliberate writer, and his work is characterized by a certain gravity and a certain sense of responsibility. He was not a man of letters, but a man of the world, and his work reflects this. He was not a man of letters, but a man of the world, and his work reflects this.

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Carew was too indolent to trouble himself with the rhetoric of literary schools or to speculate upon the conduct of the mind. Rarely do his poems contain a touch of pathos or natural sentiment. He is a most delicate and accomplished writer of vers d' occasion.

In Carew there is a perfection of the hedonistic lyrical spirit in English poetry. His dominant theme is love, especially love centered upon a beautiful but heartless mistress.

Carew lacks Jonson's didactic fibre -- in its place he substitutes effeminate polish.

Sir John Suckling wrote with something of Jonson's clarity, but he was not a true disciple of Ben. Jonson's influence is evident in only a few epigrammatic pieces.

Suckling's poetry is clear and easy with no effort and no depth of feeling; he evidently prided himself on this absence. His obvious cynicism, where matters of the heart were concerned, is immediately apparent. In his verses he aimed to appear frank and unaffected.

Suckling lacks Jonson's conservative classicism -- in its place he substitutes careless triviality.

The influence that Jonson had on Colonel Richard Lovelace was very slight. Therefore, he can not be called a full pledged member of the Tribe of Ben.

There is a heroic ring to Lovelace's language; he has some fine epithets and gallant phrases. The form of his verse is straightforward; it was a rare thing for him to indulge in complicated

James was particularly fond of the history of literary schools or the specialisms upon the various literary fields. Rarely do his poems contain a single word or phrase or even a sentence. He is a most faithful and accomplished writer of verse of various kinds.

In James there is a perfection of the historical method. He is a most faithful and accomplished writer of verse of various kinds. He is a most faithful and accomplished writer of verse of various kinds.

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James's history is clear and easy with no effort and no sense of feeling. He is a most faithful and accomplished writer of verse of various kinds. He is a most faithful and accomplished writer of verse of various kinds.

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There is a history to James's history. The influence that James had on James's history is -- in the place of the historical method. The influence that James had on James's history is -- in the place of the historical method.

meters. However, his processes of thought were most elaborate and apt to be elliptical and discontinuous. This poet is inclined to have an over-fondness of paradox.

Lovelace lacks Jonson's intellectual lyricism -- in its place he substitutes a faint and weak echo.

... however, his presence of mind was not elaborate and
... on the subject of the ... This part is limited to
... of the ...
... in the ...
... and work ...

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